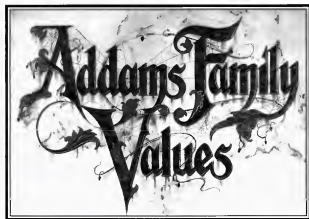


Paramount Pictures

HANDBOOK OF PRODUCTION INFORMATION



PARAMOUNT PICTURES PRESENTS
A SCOTT RUDIN PRODUCTION
A BARRY SONNENFELD FILM
ANJELICA HUSTON RAUL JULIA CHRISTOPHER LLOYD
JOAN CUSACK CHRISTINA RICCI CAROL KANE
Music by MARC SHAIMAN
Visual Effects Supervisor ALAN MUNRO
Edited by ARTHUR SCHMIDT and JIM MILLER
Production Designer KEN ADAM
Director of Photography DONALD PETERMAN, A.S.C.
Executive Producer DAVID NICKSAY
Based on the Characters created by CHARLES ADDAMS
Written by PAUL RUDNICK
Produced by SCOTT RUDIN
Directed by BARRY SONNENFELD
"Addams Family Values" Album available on Atlas Records, A PolyGram Company
Read the Paperback from Pocket Books



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THE

Cast

Morticia Addams.....	ANJELICA HUSTON	Donald.....	STEVEN M. MARTIN
Gomez Addams.....	RAUL JULIA	Dexter.....	DOUGLAS BRIAN MARTIN
Fester Addams.....	CHRISTOPHER LLOYD	Lumpy.....	RYAN HOIHAN
Debbie Jelinsky.....	JOAN CUSACK	Delivery Nurse.....	LOIS deBANZIE
Wednesday Addams.....	CHRISTINA RICCI	Forceps Nurse.....	VICKILYN REYNOLDS
Granny.....	CAROL KANE	Heather.....	CYNTHIA NIXON
Pugsley Addams.....	JIMMY WORKMAN	Mrs. Montgomery.....	EYDE BYRDE
Pubert Addams.....	KAITLYN & KRISTIN HOOPER	Delivery Room Doctor.....	DAVID HYDE PIERCE
Lurch.....	CAREL STRUYCKEN	Obnoxious Girl.....	ANDREANA WEINER
Joel Glicker.....	DAVID KRUMHOLTZ	Host.....	PETER GRAVES
Thing.....	CHRISTOPHER HART	Lawyer.....	RICK SCARRY
Margaret.....	DANA IVEY	Flirting Woman.....	MONET MAZUR
Gary Granger.....	PETER MacNICOL	Flirting Man.....	FRANCIS COADY
Becky Granger.....	CHRISTINE BARANSKI	Driver.....	IAN ABERCROMBIE
Amanda Buckman.....	MERCEDES McNAB	Moving Man.....	CHRIS ELLIS
Don Buckman.....	SAM McMURRAY	Concetta.....	CAMILLE SAVIOLA
Ellen Buckman.....	HARRIET SANSOM HARRIS	Passport Clerk.....	ZACH PHIFER
Mrs. Glicker.....	JULIE HALSTON	Jorge.....	TONY SHALOU
Mr. Glicker.....	BARRY SONNENFELD	Irwin.....	JEFFREY VAN HOOSE
Desk Sergeant.....	NATHAN LANE	Mordecai.....	MICAH WINKLESPECHT
Cousin It.....	JOHN FRANKLIN	Wheelchair Camper.....	MATTHEW BEEBE
Cousin Aphasias.....	CHARLES BUSCH	Yang.....	MICAH HATA
Cousin Ophelia.....	LAURA ESTERMAN	Jamal.....	JOEY WILCOTS
Flora Amor.....	MAUREEN SUE LEVIN	Camper #1.....	JASON FIFE
Fauna Amor.....	DARLENE LEVIN	Camper #2.....	KARL DAVID-DJERF
Dementia.....	CAROL HANKINS	Young Debbie.....	HALEY PEEL

"ADDAMS FAMILY VALUES" PRODUCTION INFORMATION



Love is in the air. And when that air surrounds the Addams Family, events unfold in delightfully unexpected ways. Take Gomez and Morticia: passionate, devoted, demented, and thrilled by their new arrival, baby Pubert, brandishing that sweet smile, that familial pallor, that cute little moustache. The love bug has bitten Uncle Fester, an innocent if ever there was one, who has developed his own yearning for Debbie Jellinsky, the new nanny with her own ideas about Fester's future, none of which involve his longevity. Even young Wednesday has met a kindred spirit in the most unlikely of locations – summer camp.

Welcome back to the irreverent world of Charles Addams's macabre characters as they return to the screen, following their debut appearance in one of the major blockbuster films of 1991. Starring once again are Anjelica Huston, Raul Julia and Christopher Lloyd as Morticia, Gomez and Uncle Fester, and co-starring are Christina Ricci and Jimmy Workman as Wednesday and Pugsley. The family also includes Christopher Hart as Thing, Carel Struycken as Lurch the butler, Dana Ivey as Margaret, and John Franklin as Cousin Itt.

Joining the happy group in "Addams Family Values" are Carol Kane as Granny, and Joan Cusack as Debbie, the nanny who isn't quite what she seems. The cast also includes Peter MacNicol, Christine Baranski and David Krumholtz.

This lunacy is again under the auspices of the team that created "The Addams Family": director Barry Sonnenfeld, an award-winning cinematographer who made his directorial debut with the first "Addams," and prolific producer Scott Rudin, whose dramatic thriller "The Firm" has grossed more than \$150 million to date; and whose comedy hit "Sister Act" was one of the highest grossing films of 1992. The screenplay is by Paul Rudnick, who, earlier this year, enjoyed considerable accolades, including an Obie Award, for his off-Broadway hit, "Jeffrey." David Nicksay is the executive producer of the presentation of the Motion Picture Group of Paramount Pictures.

"Addams Family Values" filmmakers include director of photography Donald Peterman, A.S.C., a two-time Oscar nominee for "Flashdance" and "Star Trek IV: The Voyage Home." Academy Award-winning production designer Ken Adam, whose creative vision fueled the major James Bond films and Stanley Kubrick's classics "Dr. Strangelove" and "Barry Lyndon," was enlisted to make tangible the atmosphere and spirit of Charles Addams's macabre drawings. The costumes, reflecting both the eccentricity and elegance of the Addams milieu, were designed by Academy Award-winner Theoni V. Aldredge, who



won her Oscar for "The Great Gatsby." The co-editors are Academy Award winner Arthur Schmidt, who won his Oscar for "Who Framed Roger Rabbit," and Jim Miller, who was co-editor with Dede Allen on "The Addams Family." Marc Shaiman ("Sleepless in Seattle," "Sister Act," "City Slickers") composes and conducts the score for the new "Addams Family" film.

ABOUT THE PRODUCTION

Director Barry Sonnenfeld calls the Addamses "the ultimate functional family. The parents love the children. The mother and father love each other. They don't change their values based on a whim. They're a perfect family."

"It's an interesting thing making a sequel to 'The Addams Family,'" Sonnenfeld says, "because there are certain characters who can change and grow and become different. And there are other characters who the audience doesn't want to see change. For instance, you wouldn't want to make a movie where Gomez and Morticia get a divorce – they have a perfect relationship. You wouldn't want Wednesday to be any more evil or deadpan, or Pugsley to be any more or less goofy."

"At the beginning of the movie we find that Fester is very lonely. He realizes that everyone's very happy – the family has another baby – and Fester is lonely. He wants a mate."

Observes Sonnenfeld, "One of the things we've done with 'Addams Family Values' is to have more of a story than in 'The Addams Family,' and introduce new characters. So we have an opportunistic nanny, baby Pubert, and Joel Glicker, Wednesday's first boyfriend."



Screenwriter Paul Rudnick relishes the delicious mischief of the Addams psyche. "The best thing about writing for the Addams Family is that you don't have to be wholesome," says Rudnick, who displays an obvious playful glee about the opportunity to portray the happy prankishness and twisted humor of the Addams clan. Rudnick worked extensively on the first Addams film, and "Addams Family Values" is his original screenplay.

Comments executive producer David Nicksay, "As you get to know them, you realize that the Addamses have fantastic traditions which they pass on to each other. They love each other very much. They cherish each other's freedom to be individual, quirky,

however they want to be, and so they have a really great working family unit."

Says Raul Julia, "I think the appeal of the Addams Family is that they are very eccentric and naughty. And we all have in ourselves the desire to be naughty once in a while."

Anjelica Huston adds, "I think within all of us there is a search for things that are a little off-center and offbeat. I think their appeal is the fact that they accept what is to the normal world unacceptable—in fact they embrace what is unacceptable—and that they have such a wonderful understanding of each other. They have wonderful family values. They are devoted to each other."

Huston describes the relationship between Morticia and Gomez as "extremely loving and very passionate. If anything, I think their passion deepens with the years."

Huston has done some thinking about the nature of her Addams alter ego. "There are certain questions about Morticia," she smiles, "such as 'Does Morticia wake up and put that outfit on?' My feeling about her always was that this is how she wakes up in the morning. There is a question as to whether Morticia has legs."

Raul Julia sees Gomez as a very romantic character. "He's very much in love with Morticia. And he's like a swashbuckling, romantic, crazy man. When Gomez gets upset, it's like a volcano. He also has the spirit of a child, which he has never lost. He can be very naive, but things always turn out fine for him somehow."

The chemistry between Gomez and Morticia is an extension of the friendship between Raul Julia and Anjelica Huston. "By the time we started filming (the first 'Addams'), we were good friends," he remembers. This closeness was essential when it came time to film the elaborate tango sequence in "Addams Family Values." The setting for their dance is a mossy French restaurant where Gomez and Morticia have taken Fester and Debbie to dinner.

"The tango is such a unique way of expressing love and romance," observes Julia, who once took tango lessons with his wife in Argentina. Several rehearsals with choreographer Peter Anastos led to the success of the



sequence. "Peter was very open to suggestions," says Julia. "Remember, this is not a serious Argentinean tango – it's an Addams Family tango."

Remembers Huston, "We spent a lot of time rehearsing and perfecting our tango. It was the first time I've been involved in dance on film, and it required a lot of concentration, but it was fun."

Carel Struycken, the seven-foot-tall, Dutch-born actor who plays the quietly intimidating butler Lurch, sees his character as the protector of the family:

"He's there when he needs to be and he knows in advance when things are going to go awry." It is Lurch who looks after the Addams Family mansion, which Struycken reminds is "surrounded by acres and acres of graveyard, with thousands of tombstones. I think one of the family's regular pastimes is digging up old bones. And I think long, long ago, when they needed a fresh servant, they went out and dug up some bones and I think Lurch is really a compilation of deceased Addams Family relatives. He's really, literally, a part of the family."



Carol Kane, who plays Granny, comments about her role, "She is Morticia's mother and there is some talk about the fact that she may also be Gomez's and Fester's mother."

The second Addams Family motion picture finds Wednesday Addams with her first boyfriend. Christina Ricci, who turned 13 during the filming of "Addams Family Values," has a very clear understanding of her character: "Wednesday is very mature. She is very secure in her house and with her family, and any new person makes her very suspicious. As she grows up, she starts to look more and more like Morticia. She wants to be just like her mother."

When Debbie Jellinsky, baby Pubert's new nanny, comes to work for the family, Wednesday is immediately wary of her intentions and soon observes Debbie going through the family's financial ledgers.

Explains David Nicksay, "Debbie is a black widow – a serial murderess, slightly 'round the bend, but 'round the bend in the sense that she's a real conformist to what we call 'traditional' American values: upwardly mobile, consumer oriented. She comes into this family with the intention of tearing it apart, and she finds the one family in the world she can't destroy. Try as she does, they are not at all what she expects."

The role of Debbie was the great casting challenge of "Addams Family

Values." Says Nicksay, "Joan Cusack brings a kind of unpredictability to the role that is wonderful. What's very important in a movie like this, is that the villain be great. And like 'Batman' had a great villain in Jack Nicholson as the Joker, Joan Cusack adds the same kind of energy to the story."

In order to manipulate Uncle Fester and get her way, Debbie realizes that she must get Wednesday and Pugsley out of the house. She convinces Morticia and Gomez to send them to summer camp.

"Fester writes to Wednesday and Pugsley at Camp Chippewa, telling them he can never see them again," says Jimmy Workman. "They know something's wrong and try to get out of the camp any way they can, but the other campers always seem to catch them."

Camp Chippewa is the perfect, rustic summer get-away for the offspring of class-conscious yuppies – and the last place in the world that Wednesday and Pugsley would choose to be. Ironically, it is here that Wednesday unexpectedly meets a kindred spirit and feels the bloom of first romance. That boy is Joel Glicker (David Krumholtz), who can't find anything to like about summer camp either.

"We meet Joel at summer camp, and it seems he's been over-coddled by his mother and he's allergic to everything," says Ricci. "He's a total hypochondriac."

"Joel is basically me as a kid," says director Sonnenfeld. "He doesn't like bugs, doesn't like the outdoors, would rather be reading." Sonnenfeld appears as Joel's father in the movie – "because I was too old to play Joel," he explains.

Actor David Krumholtz says, "Joel likes the way Wednesday is not afraid to talk, because he's not very outgoing. He's very shy and nervous, and she's not at all. He loves the weirdness of Wednesday's family, and I think he fits right in and he's glad he does. He finds Wednesday beautiful. And they both think the idea of green trees and a nice, beautiful lake is their version of hell."



ADDAMS FAMILY PRODUCTION VALUES



In their return visit to the Addams Mansion, filmgoers who delighted in the Addams' distinctive approach to interior design and fashion will be treated to many new discoveries.

Sonnenfeld and Rudin agreed that the family mansion of the second Addams adventure should be a home much like the one Charles Addams drew in his cartoons.

"I said that I couldn't do much better than to try and bring the Addams cartoons to life, because I think this man was a genius," says production designer Ken Adam. "I made quite sure that I would go back to the Addams cartoons with a touch of Ken Adam thrown in."

Wherever possible Adam emulated Addams: the small gallery running on top of Gomez's study, the bed in Wednesday's bedroom, the kitchen, the attic, the wallpaper, the out-of-plumb walls. "I think in every room in the house there are elements of Charles Addams," the production designer says. In Pubert's nursery, however, there was no Addams prototype. "I tried to go back to the Charles Addams style of drawing certain animals – grotesque ones, to be sure.

"At Warner Bros., we built the exterior facade of the house with the conservatory, dining room and entry hall," recalls Adam. "At CBS Studio Center we built the cemetery with the conservatory and dining room, which comprised the rear and side of the house. And at Paramount there is the ground or first floor of the house on Stage 20, also with the conservatory wall, and the second floor of the house on Stage 31. So we ended up building the conservatory, or parts of it, on three different stages.

"We had to pull out all the stops, all the things I have learned in my 46 years of experience," Adam says. "We were building on seven soundstages at one time. Even on some of the gigantic James Bond pictures I did, I have never built on that many stages at the same time." These stages were used for the various interiors of the Addams house, Debbie and Fester's Hawaiian honeymoon suite, and the French restaurant grotto.



For the cemetery set, Adam came up with the idea of building part of it in forced perspective. "We built it in composite with part of the house," he says. One of the new additions to the house is the Conservatory, which appears in a very primitive way in some of the Addams cartoons – "looking like a big bird cage," he says.

Several locations around the Los Angeles area serve to take the Addamses out of their crumbling mansion. Among them are East L.A.'s Linda Vista Hospital, the Long Beach Airport Terminal, and private homes in Pasadena and Palos Verdes.

California's Sequoia National Forest provided a picturesque summer campsite—and a new setting for torture – for the Addams children, Wednesday

and Pugsley. Located 50 miles east of the San Joaquin Valley city of Fresno, and home to five YMCA campsites, Sequoia Lake provided the production company with two distinct locales. The arrival of the campers took place at Camp Sequoia, and the pageant sequence was set across the lake at Camp Tulequoia.

An objective of costume designer Theoni V. Aldredge was to be faithful to the Addams' flair for the dramatic in their apparel while accentuating their penchant for the romantic. Working with Ken Adam, Aldredge intensified the wardrobe's look and gave it a bit more color – except in the case of Morticia, who always dresses in black. In "Addams Family Values," however, Morticia's black dresses are very distinctive and elaborate creations.

The indistinct time period also gave Aldredge room to be creative, combining apparel from many different eras. The Addams Family made their debut in the 1930s, so Aldredge dressed Gomez in '30s-era suits. "Wednesday, Pugsley and Granny stay very much like the original Addams drawings, but with every one else we've gone every which way . . . Granny was a lot of fun because we put everything on her. If you look at close-ups of her, she's got dead birds in her hair and feathers. Carol Kane enjoyed adding things, too. I think Granny carries her wealth with her so that, just in case something happens, God forbid she doesn't have it on."



The film presented one very un-Addams-ish character for Aldredge to clothe: Debbie Jellinsky, the nanny with the horrible secret. She wears pastels – an Addams faux pas of the highest order. "Debbie borders on really tacky taste," says the designer. "We tried to put in a little bad taste, but she can get away with it because she's very pretty."

Aldredge says that Joan Cusack – the actress wearing the dreaded pinks and lavenders and beiges – was a delight: "She has a great sense of humor and everything I do becomes that much more amplified." It's Debbie who gets fester into sweaters. A suburban Addams is a sight to behold.

In addition to the contributions of cast members and design and wardrobe personnel to the Addams aura, the film also depends on visual effects to bring some of the stranger aspects of the Addams milieu to life. Visual effects supervisor Alan Munro served in that same capacity on "The Addams Family."

"We needed to top everything we'd already done," says Munro. Just in terms of Thing, Munro and his team utilized 15 different puppets that do

everything from run, pull wagons, drive a car, massage heads, twitch, twitter, and vibrate. Then there are a huge number of optical effects required involving Christopher Hart and his prosthetics. The most complicated of Thing's effects is a skating sequence, with Thing doing acrobatics on a roller skate. "We did that with Chris Hart and worked out the mechanics of it as we went along, shooting kooky angles," remembers Munro. "It's the ultimate skateboard sequence with a detached hand."



Christopher Hart remembers the original task of working out the 'character' of Thing: "Thing had to have his own weight as a character, so I had to make sure that my wrist was at a certain angle over my hand so that when my body was taking off it would look correct. And of course I had to consider the performance aspects – what his personality was like and how he moved. I see Thing as a lovable little character. He's like a little puppy dog, in that he likes to play practical jokes. He's a kid at heart, but he's also obviously very intelligent and cares about his family – he's willing to put his life in danger to save them."

"The great thing about this family is they love each other not despite their faults, but because of them," says Scott Rudin. "What better way is there to feel good about ourselves and our shortcomings than by looking at a family that has taken those things that the rest of the world defines as failures and instead raises them up and puts them on a pedestal? They admire those peccadilloes – these are the Addams family values they revere and protect."

ABOUT CHARLES ADDAMS



Charles Addams's eccentric cartoons first appeared in *The New Yorker* magazine in 1932, when he was 21 years old. The magazine was to be his publishing home for more than 50 years, even during World War II while he was also doing animation for the Signal Corps Photographic Center in New York City. The Addams Family ran from 1935 through 1964, with some 1300 cartoons and watercolors, including 66 *New Yorker* covers, making up the Addams oeuvre. When the TV show made its debut in September, 1964, *The New Yorker* asked that characters of the Family no longer appear in the magazine, and they did not reappear until 1988, shortly before Addams died.

Addams grew up in Westfield, New Jersey, the son of a naval architect. Surrounded by Victorian mansions and archaic graveyards, his imagination leaned early toward the bizarre. He studied art at Colgate University, then at the University of Pennsylvania, and finally at the Grand Central School of Art in New York. His unique variations on domestic life and middle-class values

shattered all common expectations.

In memorial of Addams, Lady Colyton has endowed in perpetuity the Charles Addams Memorial Prize at the University of Pennsylvania. This \$10,000 grant, awarded annually at commencement, is presented to the outstanding graduate art student. Lady Colyton's commencement address captures the unique elements of Addams's work:

"Charles Addams made a giant contribution to the world of art. It was not only his superb craftsmanship and his genius in the realm of humor which was unique and wonderful; but more than that, his work was a social commentary on an era: the blending of the sinister framework of innocent and childlike fantasies of our inner selves with the commonplace incidents of everyday life, thus investing them with total absurdity. It has been likened to a surreal turnabout of a typical American family. His gift to posterity was vast. He left a graphic style and a comic genre that will always bear his name."

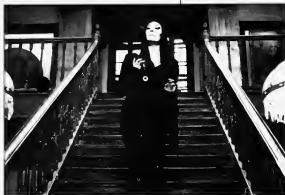
ABOUT THE CAST



NJELICA HUSTON (Morticia) received a Golden Globe nomination as Best Actress in a Comedy for "The Addams Family." She won an Academy Award for her performance in "Prizzi's Honor," which was

directed by her father, the late John Huston. She was also Oscar-nominated for "The Grifters" and "Enemies, A Love Story." "The Grifters" also earned her a Best Actress Award from the National Society of Film Critics and an Independent Spirit Award (which also honored her work in "The Witches"). She also won an Independent Spirit Award for "The Dead."

Her other films include "Manhattan Murder Mystery," "Crimes and Misdemeanors," "Mr. North," "A Handful of Dust," "Gardens of Stone," "The Last Tycoon," "The Postman Always Rings Twice," "Swashbuckler," and "This is Spinal Tap." She was Emmy-nominated for her role in the much honored CBS mini-series "Lonesome Dove," and co-starred with Michael Jackson in "Captain EO," the 3-D film attraction at Disneyland which was produced by George Lucas and directed by Francis Ford Coppola. Her most recent television appearance was in the much-lauded ABC mini-series "Family Pictures."



On stage, Huston starred in the Los Angeles production of "Tamara," for which she received a 1985 Distinguished Performance Award from Drama-Logue.

Born in California and raised in Ireland, England and France, Huston is part of the third generation of a renowned and honored cinema family. Her grandfather was actor Walter Huston and her father, John Huston, was one of the industry's most distinguished writer-actor-directors.

RAUL JULIA (Gomez) won the National Board of Review's Best Actor Award and a Golden Globe nomination for his performance opposite William Hurt in "Kiss of the Spider Woman." His films include "The Addams Family," "Havana," "Presumed Innocent," "Tequila Sunrise," "Romero," "Moon Over Parador," "The Penitent," "Trading Hearts," "The Morning After," "Tempest," "The Escape Artist," "One From The Heart," and "The Plague." Julia is also a four-time Tony nominee for his performances on Broadway in "Nine," "The Threepenny Opera," "Where's Charley?" and "Two Gentlemen of Verona." His other Broadway appearances include "Arms and the Man," "Design For Living," "Betrayal," and "Dracula."

Born and raised in Puerto Rico, Julia left there in 1964 to pursue an acting career in New York. He made his New York debut in "Life Is a Dream," and appeared off-Broadway for the next two years. He then appeared in "Macbeth," the first of more than a dozen New York Shakespeare Festival productions in which he has performed during the last 20 years. In the spring of 1992, he toured the U.S. and appeared on Broadway in a revival of "Man of La Mancha."



CHRISTOPHER LLOYD (Fester) starred as Dr. Emmett Brown in the "Back to the Future" trilogy, and has among his many film credits "The Addams Family," "Who Framed Roger Rabbit," "Eight Men Out," "Track 29," "The Dream Team," "Clue," "Star Trek II: The Search for Spock," "To Be or Not to Be," "Mr. Mom," "The Postman Always Rings Twice," "The Onion Field," "The Adventures of Buckaroo Bonzai," "National Lampoon Goes to the Movies," "The Lone Ranger," "The Lady in Red," "Goin' South," and "One Flew Over the Cuckoo's Nest," which was his feature film debut. His most recent film role was Switchblade Sam in "Dennis the Menace."

Lloyd has two Emmy awards for his portrayal of Jim Ignatowski in the comedy series "Taxi." In 1992 he won his third Emmy award, as Best Actor in a Drama Series, for his guest appearance in the Disney series "Avonlea." Other

recent television work includes the TNT film "T Bone & Weasel" with Gregory Hines, and HBO's "Dead Ahead: The Exxon Valdez Disaster."

Lloyd won a Drama Desk Award in 1973 for his off-Broadway performance in "Kaspar." His other stage productions include "Happy End" on Broadway and such New York Shakespeare Festival and off-Broadway productions as "Macbeth," "The Sea Gull," "In The Boom Boom Room," and "Total Eclipse."

JOAN CUSACK (Debbie) was nominated for a Best Supporting Actress Oscar for "Working Girl." She recently co-starred with Dustin Hoffman in "Hero" and with Robin Williams in "Toys." Her other film credits include "Men Don't Leave," "My Blue Heaven," "Say Anything," "Married to the Mob," "Stars and Bars," "Broadcast News," "The Allnighter," "Sixteen Candles," "Grandview USA," and "Class." She made her film debut in 1980 in "My Bodyguard."

Born in Evanston, Illinois, Cusack studied acting at the Piven Theatre Workshop there. While at the University of Wisconsin in Madison, she joined The Ark, a local improvisational comedy group. During the 1985-86 season, she was a regular on "Saturday Night Live." Her stage appearances include "Road," "Brilliant Traces" and "Cymbeline."

CAROL KANE (Granny) received a Best Actress Academy Award nomination for "Hester Street" and won two Emmy awards for her role as Simka Gravas on the series "Taxi." She also starred in the NBC series "American Dreamer" and "All is Forgiven."

Kane's films include "In The Soup," "Ted & Venus," "Joe vs. the Volcano," "Flashback," "My Blue Heaven," "The Lemon Sisters," "Scrooged," "The Princess Bride," "Ishtar," "Jumpin' Jack Flash," "Transylvania 6-5000," "Racing With the Moon," "Pandemonium," "When A Stranger Calls," "The Mafu Cage," "The World's Greatest Lover," "Annie Hall," "Harry and Walter Go to New York," "Dog Day Afternoon," and "The Last Detail." Kane made her film debut in 1971 in "Camal Knowledge."

Earlier this year Kane starred in the Showtime telefilm "When A Stranger Calls Back."



Born in Cleveland, she began her professional acting career touring at the age of 14. Her stage appearances include "The Prime of Miss Jean Brodie," "The Tempest," "The Effect of Gamma Rays on Man-in-the-Moon Marigolds," "Are You Now or Have You Ever Been?," "Arturo Ui," "The Enchanted," "Macbeth," "Tales of the Vienna Woods," and "Frankie and Johnny in the Claire de Lune."

CHRISTINA RICCI (Wednesday) co-starred in "The Addams Family" after making her professional acting debut in "Mermaids" as the youngest daughter of the character played by Cher. She also appeared in "Cemetery Club" and "The Hard Way."

Her television credits include the NBC pilot "Working It Out" with Jane Curtin, the ABC series "Help," and "Saturday Night Live." Christina turned 13 during the first week of filming "Addams Family Values."

Christina was born in Santa Monica and is currently living in Montclair, New Jersey, where her performance, at age eight, in the Edgemont Elementary School's Christmas play caught the attention of the local theater critic, who suggested to Christina's parents she should consider an acting career.

JIMMY WORKMAN (Pugsley Addams) made his professional acting debut in "The Addams Family." Born in Fairfax, Virginia, he moved to New York at age seven and attended Judge Charles J. Vallone School in Astoria. His most recent film appearance was in Arnold Schwarzenegger's directorial debut, "Christmas in Connecticut."



CAREL STRUYCKEN (Lurch) first played Lurch in the first "Addams" film and has also appeared in such movies as "The Witches of Eastwick," "Servants of Twilight" and "The Night Raiders." He made his first film appearance in "Sergeant Pepper's Lonely Heart's Club Band" after being spotted by a casting director at the legendary intersection of Hollywood and Vine.

His television work includes "Twin Peaks," HBO's "Framed," George Lucas's "Ewoks - The Battle for Endor," and the recent television version of "Journey to the Center of the Earth," as well as episodes of "Star Trek: The Next Generation," "Hunter" and "St. Elsewhere."

Born in Holland, Struycken moved at age four with his parents to the Caribbean island of Curacao. He returned 12 years later to Holland, where he later graduated from the directing program at the film school in Amsterdam. He moved to Los Angeles to study at the American Film Institute, collaborating on several short films and projects with writer-director Rene Daalder.

DANA IVEY originated the role of Margaret in the first "Addams" film. Ivey has appeared in such movies as "Sleepless in Seattle," "Home Alone 2," "The Adventures of Huckleberry Finn," "Guilty as Sin," "Postcards From The Edge," "Dirty Rotten Scoundrels," "Explorers," "Another Woman," "Heartburn," and "The Color Purple."

Her recent stage appearances include the Roundabout Theater production of "The Subject Was Roses," John Patrick Shanley's "Beggars in the House of Plenty" at the Manhattan Theatre Club, and the Los Angeles production of Terrance McNally's "It's Only a Play."

Ivey's television appearances include a co-starring role in the series "Easy Street" and guest-star appearances in "B.L. Strycker," "All My Children" and "Search For Tomorrow." She recently co-starred in the NBC telefilm "A Child Lost Forever."

Ivey is a Tony Award nominee for "Sunday in the Park With George" and "Heartbreak House," and an Obie winner for "Driving Miss Daisy" and "Quartermaine's Terms," the latter also earning her the Clarence Derwent Award. Her other stage appearances include the Public Theatre/Kennedy Center staging of "Wenceslas Square" and New York Shakespeare Festival presentations of "Macbeth" and "Hamlet."

CHRISTOPHER HART (Thing) is an award-winning magician who was inducted into the famous Magic Castle in Los Angeles at age 17. In 1992 he was honored by the Academy of Magical Arts as Magician of the Year and in 1993 was nominated again for the award. In 1987 he won the New York Magic Symposium's Gold Cup and has been a finalist for two consecutive years in the Magic Entertainer of the Year competition.

During the filming of "The Addams Family," Hart took a break and traveled



to Las Vegas to participate in the prestigious Desert Magic competition, where he won the Silver Lion's Head Award. After finishing the film, Hart again went on the road, to Japan, where he spent two months at a theater in Osaka performing with top Japanese comedians; to Denmark, where he performed in the Tropicana Hotel's "Follies Bergere" at a casino in Copenhagen; to Spain, where he appeared on a television show in Madrid; to Germany, where he appeared on one of the top-rated television shows in Munich; and finally, back to Japan, where he was the featured performer in an international magic show.

JOHN FRANKLIN first played Cousin Itt in the first "Addams" film and starred in "Children of the Corn" with Linda Hamilton and Peter Horton. His television appearances include episodes of "Highway to Heaven" and "Beauty and the Beast."

Born in Worth, Illinois, Franklin began acting in high school and appeared in community theater productions, winning awards for two one-act plays he created with his cousin and writing partner, Tim Sulka. A graduate of the University of Illinois drama department, Franklin moved to Los Angeles after working with Jane Fonda in "The Dollmaker." His stage appearances include the role of the Artful Dodger in Miami and Seattle productions of "Oliver!"

PETER MacNICOL (Gary Granger) has appeared in such films as "Housesitter," "Ghostbusters II," "Heat," "Hard Promises," and "Sophie's Choice."

On television MacNicol was a regular on the series "The Powers That Be," guest-starred in "The Days and Nights of Molly Dodd," and starred in HBO's "By the Dawn's Early Light."



His stage appearances include Broadway productions of "The Nerd" and "Crimes of the Heart"; New York Shakespeare Festival productions of "Romeo and Juliet," "Richard II" and "Twelfth Night"; Public Theatre productions of "Rum and Coke" and "Found a Peanut"; a Roundabout Theatre production of "Black Comedy"; and Minneapolis Guthrie Theatre productions of "A Marriage," "A Christmas Carol" and "Execution of Justice."

CHRISTINE BARANSKI (Becky Granger) has appeared in such films as "Life With Mikey," "The Night We Never Met," "Reversal of Fortune," "The Pick-Up Artist," "Legal Eagles," "9 Weeks," "Crackers," and "Lovesick."

Baranski is a two-time Tony winner for Neil Simon's "Rumors" and Tom

Stoppard's "The Real Thing," for which she also won a Drama Desk Award. She has also appeared on Broadway in "Nick and Nora," "Hurlyburly" and "The House of Blue Leaves." Her off-Broadway work includes "Lips Together, Teeth Apart," "Sunday in the Park With George," and "A Midsummer Night's Dream," for which she won an Obie.

DAVID KRUMHOLTZ (Joel Glicker) made his motion picture debut in the role of Barry Corman, the obnoxious cereal commercial actor in "Life With Mikey" starring Michael J. Fox. The 15-year-old actor also co-stars in the Fox series "Monty."

Krumholtz's first professional acting job was on the Broadway stage in February 1992 when he co-starred with Judd Hirsch in "Conversations With My Father." His junior high drama teacher, impressed by Krumholtz's seven lines in the school's production of "Bye, Bye Birdie," had seen a newspaper ad for an open call for the "Conversations" role and alerted his mother.

Krumholtz was selected from a group of 200 professional actors and 300 amateurs for the role and appeared in the play for six months.

Baby Pubert is played by KAITLYN and KRISTIN HOOPER, twin girls who are making their film debuts.

Appearing in cameo roles in "Addams Family Values" are: NATHAN LANE (The Police Sergeant), who appeared earlier this year in the Broadway production "Guys and Dolls" and the film "Life With Mikey," and who is a Best Actor Drama Desk Award-winner for the off-Broadway production "The Lisbon Traviata"; CHARLES BUSCH (Cousin Aphasie DuBarry Addams), who is the creator of the plays "Vampire Lesbians of Sodom" and "Psycho Beach Party"; DAVID PIERCE (Delivery Room Doctor), who appeared in "The Fisher King" and the Norman Lear television series "The Powers That Be"; JULIE HALSTON, (Mrs. Glicker) who has appeared in such films as "Searching for Bobby Fischer" and "Manhattan Murder Mystery"; TONY SHALLOUB, (Jorge the Sailor) who also appears in "Searching for Bobby Fischer" and was nominated for Tony Awards for his work in "Conversations With My Father" and the revival of "The Odd Couple"; HARRIET HARRIS (Ellen Buckman), whose New York stage appearances include Paul Rudnick's "Jeffrey"; and SAM McMURRAY (Don Buckman), who has appeared in such films as "L.A. Story" and "Raising Arizona."



ABOUT THE FILMMAKERS



irector **BARRY SONNENFELD** is an award-winning cinematographer who made his motion picture directorial debut with "The Addams Family." His second film is the comedy "For Love or Money" starring Michael J. Fox.

Born and raised in Manhattan's Washington Heights, Sonnenfeld graduated from the NYU Graduate Film School in 1979, and then bought a 16mm camera and began to shoot documentaries. His first effort, "In Our Water," was nominated for an Academy Award. His first feature as a cinematographer was the Coen Brothers' "Blood Simple." He continued his association with the Coens on "Raising Arizona" and "Miller's Crossing." For Rob Reiner, Sonnenfeld shot "When Harry Met Sally" and "Misery." His other work as director of photography includes films of first-time directors Penny Marshall on "Big," Danny DeVito on "Throw Momma From the Train," and Phil Joanou on "Three O'Clock High." He received an Emmy for his cinematography for the 1985 ABC special, "Out of Step," and has directed numerous commercials, two of which, "Dog," for Nike, and "Tennis Balls," for Reebok, have won Clio Awards.



Producer **SCOTT RUDIN**'s films include "Searching for Bobby Fischer," "The Firm," "Sister Act," and "The Addams Family" as well as, among others, "Little Man Tate," "Regarding Henry," "Pacific Heights," "Flatliners," "Jennifer Eight," "Life With Mikey," "Mrs. Soffel," and the Emmy and Academy Award-winning documentary "He Makes Me Feel Like Dancing."

Currently in production for Rudin is the sequel to "Sister Act." Among his films for next year are "Nobody's Fool," starring Paul Newman, written and to be directed by Robert Benton; "The Defective Detective," to be directed by Terry Gilliam; a film of the acclaimed off-Broadway hit "Marvin's Room"; and a film of the Pulitzer Prize-winning novel "A Confederacy of Dunces," to be directed by Steven Soderbergh and "IQ" to be directed by Fred Schepisi.

Rudin also co-produced, with Stuart Ostrow and Jujamcyn Theatres, the

Broadway production of David Henry Hwang's "Face Value," directed by Jerry Zaks. He is partnered with Jujamcyn Theatres to develop and produce for the theatre. He and London-based producer Robert Fox are currently preparing Arthur Laurents' play "Jolson Sings Again" to be directed by Dan Sullivan. He is also partnered with Jujamcyn Theatres to produce a Broadway revival of "A Funny Thing Happened On The Way To The Forum" to be directed by Jerry Zaks.

Rudin is a native New Yorker who began his career as an assistant to Broadway producers before becoming a casting director for stage productions and feature films, including such Broadway shows as "Annie," produced by Mike Nichols, and "Pippin" for Stuart Ostrow and Bob Fosse. After moving to Los Angeles in 1980, Rudin co-produced "Mrs. Soffel," and executive produced the Emmy and Academy Award-winning documentary "He Makes Me Feel Like Dancing," as well as the multi-Emmy Award nominated miniseries "Little Gloria . . . Happy at Last."

Rudin then spent four years as an executive with Twentieth Century Fox, serving as President of Production during the last two years. Among the films made during his tenure were "Aliens," "Wall Street," "Big," "Die Hard," "Broadcast News," "Working Girl," "Raising Arizona," and "The Fly."

Executive producer DAVID NICKSAY served in the same capacity on "White Sands" and "Robin Hood: Prince of Thieves." His films also include "Stay Tuned" and "Freejack." He was co-executive producer on "Pacific Heights" and "Young Guns II"; produced "Lucas"; and co-produced "Mrs. Soffel." Nicksay's television credits as a producer include the ABC series "Call to Glory" and the NBC miniseries "Little Gloria . . . Happy at Last." Nicksay joined Paramount in 1986 as vice-president of production and the following year became senior v.p. of production. In 1989 he resigned to become president of Morgan Creek.

New York-based screenwriter PAUL RUDNICK contributed to the final shooting script of the first "Addams Family" film, wrote the original version of the screenplay for "Sister Act," and is currently enjoying the success of his Obie Award-winning runaway hit off-Broadway play, "Jeffrey," which opened in January, 1993 at the WPA Theater and then in March moved to the larger Minetta Lane Theater. Recently, a Los Angeles company of "Jeffrey" began



performances at the Westwood Playhouse and the play will soon open in San Francisco.

A Yale graduate, Rudnick is the author of the novels *Social Disease* and *I'll Take It*, and the plays "I Hate Hamlet" and "Poor Little Lambs." His magazine work includes articles for *Premiere*, *Spy* and *Interview*.

Director of photography **DON PETERMAN** received Academy Award nominations for "Star Trek IV: The Voyage Home" and "Flashdance." His other films include "Point Break," "She's Out of Control," "She's Having a Baby," "Planes, Trains and Automobiles," "Gung Ho," "American Flyers," "Cocoon," "Best Defense," "Splash," "Kiss Me Goodbye," "Rich and Famous," and "Mr. Saturday Night."

Peterman was born in Los Angeles and began his career in television, shooting national commercials and the series "The Night Stalker." He made his motion picture debut with "When A Stranger Calls."

Production designer **KEN ADAM** won an Academy Award in 1975 for his work on Stanley Kubrick's "Barry Lyndon." He was Oscar-nominated first in 1956 for "Around the World in 80 Days" and again in 1977 for "The Spy Who Loved Me." Adam received awards from the British Academy of Film and Television Arts for "Dr. Strangelove" and "The Ipcress File."

His other films include "Undercover Blues," "The Doctor," "The Freshman," "Company Business," "Dead Bang," "Crimes of the Heart," "King David," "Agnes of God," "Pennies From Heaven," "Moonraker," "The Seven Percent Solution," "The Last of Sheila," "Sleuth," "Diamonds are Forever," "The Owl and the Pussycat," "Goodbye, Mr. Chips," "Chitty Chitty Bang Bang," "Funeral in Berlin," "You Only Live Twice," "Thunderball," "Goldfinger," and "Dr. No."

Adam was born in Berlin and educated at London University, where he studied architecture. He entered the film industry as a draughtsman in 1947.

THEONI V. ALDREDGE (Costume Designer) received an Academy Award and a British

Academy of Film and Television Arts Award for "The Great Gatsby." Her designs for motion pictures, television, opera and ballet have also brought her many other honors, including three Tonys, Drama Desks and Variety Drama Critics' awards.



Her other films include "Stanley and Iris," "We're No Angels," "Moonstruck," "Racing With The Moon," "Ghostbusters," "Monsignor," "Annie," "Rich and Famous," "The Rose," "The Champ," "The Cheap Detective," "The Eyes of Laura Mars," "Semi-Tough," "Network," "The Fury," "I Never Sang For My Father," and "No Way to Treat a Lady." She began her film career with Francis Coppola's "You're a Big Boy Now."

Aldredge won Tonys for "La Cage Aux Folles," "Barnum" and "Annie," among a total of 11 nominations. Her other Broadway credits include "The Secret Garden," "The Threepenny Opera," "Two Gentlemen of Verona," "42nd Street," "Dreamgirls," "A Chorus Line," and "Who's Afraid of Virginia Woolf?"

A native of Salonika, Greece, she studied at the Goodman Theatre School in Chicago, and began her career with New York theater productions.

Editor **ARTHUR SCHMIDT** has worked extensively with director Robert Zemeckis, winning an Academy Award for "Who Framed Roger Rabbit" and editing "Death Becomes Her" and the "Back to the Future" trilogy. He was also Oscar-nominated for his debut film "Coal Miner's Daughter" and his other films include "Last of the Mohicans," "The Rocketeer," "Beaches," "Ruthless People," "Fandango," and "First Born."

Schmidt was an English literature major at the University of Santa Clara, and began his career as an assistant editor. He won an Emmy and an American Cinema Editors award for "The Jericho Mile," his only television credit. His father was a staff editor at Paramount for 19 years and worked on such films as "Some Like It Hot" and "Sunset Boulevard."

Editor **JIM MILLER** began a collaboration with renowned editor Dede Allen as associate editor on "The Breakfast Club," and continued working with her as co-editor on "The Milagro Beanfield War," "Let It Ride" and "The Addams Family." He also worked with director Barry Sonnenfeld on "For Love or Money."

A Chicago native, Miller began his film career in the Windy City. He became an editor and then a producer of television commercials and industrial and theatrical films, moving to Los Angeles in 1980. His television credits include Irwin Allen's "Alice in Wonderland" and "Two Fathers."



Visual effects supervisor ALAN MUNRO served in the same capacity on "The Addams Family." His other films include "Nightmare on Elm Street 5," "Beetlejuice" and "The Wraith." He also produced the film "Oddball Hall." Munro was effects consultant and creature designer on "Clifford," "Predator," "Leviathan," "Arena," "Hemoglobin," and "Little Monsters."

Born in Oakland and raised there and in Orinda, California, Munro attended Art Center College of Design and began his career doing storyboards for low-budget films. He was production illustrator on such films as "Misery," "Glory" and "Edward Scissorhands." He then became art director of the visual effects

department at Cannon Films, where he worked on such films as "Invaders from Mars," "Runaway Train," "It Ate Cleveland," and "America 3000."



Although choreographer PETER ANASTOS works primarily in the world of ballet, he is the man behind the show-stopping "Mamushka" extravaganza in "The Addams Family." For "Addams Family Values," he has created a passionate and memorable tango for Gomez and Morticia.

Anastos has directed a production of Verdi's opera "Macbeth" at the Kennedy Center in Washington, D.C., and choreographed Edward Gorey's "The Gilded Bat," for which Gorey did sets and costumes.

The recipient of two Guggenheim Fellowships in 1981 and 1991, Anastos also founded the Ballet Trocadero in 1974 and

appeared with them until 1979. He has worked extensively with Mikhail Baryshnikov, contributing choreography to the CBS special "Baryshnikov in Hollywood." Anastos also wrote the text and directed the performance of "The Swan Prince," which was illustrated by photographer Arthur Elgort and published in 1989 as a Bantam hardback book.

Composer MARC SHAIMAN, who scored the first "Addams" film, has also scored the films "Heart and Souls," "Sleepless in Seattle," "A Few Good Men," "Mr. Saturday Night," "Misery," "Sister Act," and "City Slickers." His upcoming films include "Sister Act II," "North," "City Slickers II," and "That's Entertainment III." In addition, Shaiman has worked as music supervisor and arranger on "Life With Mikey," "When Harry Met Sally," "Beaches," "Divine Madness," "The Cotton Club," "Big Business," and "For the Boys."

Shaiman began his career as musical director and arranger for Bette Midler's stage shows. In addition, he has co-produced and arranged albums for Midler as well as Harry Connick Jr., resulting in numerous Platinum records and Grammy nominations. Shaiman has also served as musical director/arranger for Billy Crystal's live shows, numerous HBO specials and Crystal's Academy Awards medleys, for which Shaiman received an Emmy award.

As an actor, Shaiman has appeared on Broadway in "Harlem Nocturne" and in the films "Broadcast News," "Hot Shots!," "Scenes From A Mall," "The Addams Family," "Mr. Saturday Night," "Heart and Souls," and "North."



Notes



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